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ABSTRACT

This examination of the reactions of women who are binge eaters to television advertising tested three hypotheses: (1) women who binge experience more negative emotional reactions to television ads, especially ads emphasizing food or weight control; (2) highly feminine women, or women with large real-ideal sex role gaps, react negatively; and (3) sensitivity or susceptibility to television pressures, concern about physical appearance, and destructive eating behaviors (other than binging) are related to negative emotional reactions. The 48 female adults recruited from university classes who participated in the study completed background questionnaires to determine their demographics, eating behavior, and television viewing, as well as a sex role inventory. Based on this information, they were divided into three groups: those who currently binge, those who have in the past, and those who have never binged. Participants' heart rates, emotional responses, and hunger/thirst reactions were gauged as they were shown videotapes of television commercials. The main hypothesis, that binging and nonbinging women respond differently to television advertisements, receives a variety of support from the data in this study. However, hunger and heart rate reactions are not related to binging in any clearcut way. The text is supplemented by four tables, and an appendix describes the commercials used in the study. (7 references) (EW)

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**BINGING AND NONBINGING WOMEN'S
EMOTIONAL REACTIONS TO TELEVISION ADVERTISING**

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Succumbing to societal pressures about thinness is often cited as a factor in the etiology of women's disordered eating (Hawkins & Clement, 1984), with television advertising seen as one of these unhealthy influences (Downs & Harrison, 1985; Orbach, 1982). Television ads convey conflicting messages, especially for women, about whether food is to be eaten with enjoyment, eaten with guilt, or not eaten at all. Research has connected junk food advertising with junk food consumption (Logue, 1986). For binge eaters, a binge is often triggered by negative emotions (Hawkins & Clement, 1984). However, the link is missing that would connect problem eating and emotions with advertising. Empirical data are needed to explore the relationship between women's eating patterns and their immediate emotional and physiological responses to TV ads. The only other study testing this relationship appeared in a business ethics journal (Peterson, 1987). Peterson found that self-diagnosed bulimic and anorexic college students do not watch more television than normal eaters, but are more likely to perceive TV ads as a source of pressure to be thin. He also indicated (using self-image questions) that subjects reporting eating disorders seem overly sensitive to certain themes that may be used in ads, e.g., hurried not hurried, intelligent-stupid. The current study more directly tests the general hypothesis that today's TV ads have a distinctly negative emotional impact upon women who binge eat, an impact that may fuel the vicious cycle of distress and disordered eating.

Hypotheses

These are the hypotheses investigated:

1. Women who binge experience more negative emotional reactions to TV ads, especially ads emphasizing food or weight control.

2. Highly feminine women, or women with large real-ideal sex role gaps, react negatively.

3. Sensitivity or susceptibility to TV pressures, concern about physical appearance, and destructive eating behaviors (other than bingeing) are related to negative emotional reactions.

Table 1 lists the major variables used.

Methods

Measures: Independent Variables

Background/Eating Behaviors. A Background Questionnaire developed for the study contains 57 demographic, eating behavior, and television viewing items. Respondents indicate whether they currently binge, used to binge, or have never binged, using this definition of bingeing: "any eating episode in which you eat a very large amount of food within an hour or two and feel at least somewhat out of control or unable to stop yourself while you are eating." Follow-up questions about bingeing include operationalizations of all DSM IV criteria for bulimia nervosa. Other items on this questionnaire were used to construct Sensitivity to Television, Concern about Appearance, and Destructive Eating scales.

BSRI. The Bem Sex-Role Inventory (Bem, 1981) is used to assess perceptions of masculine and feminine roles. Participants in this study complete the short-form BSRI twice, first as they actually perceive themselves and then as they would ideally like to be. (Both variables are believed to be related to disordered eating.)

The TV Ads. Using 11 hours of ads taped from various channels at various times, the researcher and assistants reviewed all 30-second national and regional ads. Sixty-four ads representative of ad content in daily programming were chosen for pre-testing. The 64 ads were

screened by 8 adults who rated each ad's excitement level and emphases on food and weight control. Ads for insecticides, pet products, or baby products were excluded because of the probability that viewer emotional reactions are conditioned but not related to eating behaviors. The final ads fit four categories: (1) nonfood ads with no emphasis upon weight control (e.g., Buick Automobile), (2) nonfood ads with a high emphasis on weight control (e.g., Bikini Bare Hair Remover), (3) food/beverage ads with no emphasis upon weight control (e.g., Chex Mix), and (4) food/beverage ads with a high emphasis on weight control (e.g., Diet Coke). Food ads in the third category include foods either likely (e.g., Twix candy) or unlikely (e.g., Van de Camp Fish) to be consumed in binges. Two laxative ads and two alcohol ads are also included in a miscellaneous category. Based on pretests, the "food/beverage with high weight control" ads are somewhat more exciting as a category than the other ad categories (it was not possible to balance out this dimension). Ads are classified in Table 2, with descriptions of each ad in Appendix A. Two videotapes were produced, using a Ford Car as the first (practice) ad followed by the other 29 ads in different random order on each tape. Participants are randomly assigned one of the tapes for viewing.

Measures: Dependent Variables

Heartrate Change. Heartrate data were collected using a photoelectric plethysmograph pickup that fits over the end of a participant's finger. The output tape (housed in a separate room) indicates in milliseconds the amount of time between heartbeats for baseline (blank screen) and ad viewing conditions. The key variable generated is the percent of change in heartrate from baseline through ad viewing.

Emotions. Using a checklist, participants indicated their familiarity with and emotional reactions to each ad immediately after viewing it. They checked any of these emotions experienced during viewing: excitement, guilt, amusement, depression, fear, serenity, anger, or boredom.

Hunger/Thirst. After viewing all ads, participants indicated on a checklist which, if any, of the ads made them "recognizably hungry and/or thirsty."

Sample and Procedures

Forty-eight female adults not on heart medication or with eating-relevant medical conditions (e.g., diabetes) were recruited in a variety of university classes. Individual data collection sessions lasted approximately two hours. The order of the background questionnaire, the BSRI, and TV ad viewing were partially counter-balanced. During ad viewing, at least 10 seconds of baseline (blank screen) heartrate data were collected before each ad was shown.

Results

Characteristics of the Sample

The participants' mean age is 31.2 years ($SD=8.2$, min.=18, max.=50) years. Four-fifths are white. They watch an average of 2.8 hours of television daily. Most (77%) are trying to lose weight (an average of 26.9 pounds), 44% are "always" or "often" dieting, and 69% "dislike" or "hate" their body shape.

General Response to TV Ads

Table 3 describes general responses to each ad type. Each ad type results in a distinct profile of responses.

Bingers' vs. Nonbingers' Responses to TV Ads

Eighteen women (38%) indicate they currently binge, 12 (25%) that they binged in the past but don't now, and 18 (38%) that they have never binged. These groups do not differ significantly in age, height, or hours of daily TV viewing. Binge eating category is related to weight ($F(2,45)=5.91, p<.005$), with current bingers weighing most. Binge eating category also tends to be related to trying to lose weight ($F(2,45)=3.14, p<.06$).

On the whole, current bingers (CBs) and past bingers (PBs) have not carried bingeing to bulimic extremes. Overall, seventy-three percent binge(d) once weekly or less, but PBs tended to binge twice a week. CBs and PBs do not differ in other ways. The typical binge last(ed) less than 30 minutes, involve(d) large amounts of food rapidly eaten, continue(d) to the point of painful bloating, involve(d) favorite foods (especially sweets), and result(ed) in a sense of loss of control and depression. Leading binge triggers include school pressures, boredom, loneliness, feeling it's deserved, watching TV, being in a bad mood, being depressed, wanting a certain food and wanting to escape from problems. Most bingers (67%) are concerned about their bingeing, and about half have consulted professionals about their weight or eating problems. Most try(ied) to compensate for bingeing in some way but seldom after every binge with dieting and exercise used most often. Only 3 women ever vomit or use laxatives.

Participants reported on the background questionnaire that they were satisfied (65%) or somewhat hungry (31%) during the research session. Bingers and nonbingers did not differ in their overall level of hunger.

Table 4 summarizes the relationships between bingeing and reactions to ads. Binge eating category is significantly related to both guilt and amusement (one-way AOV's). It appears that CBs experience guilt more frequently than other women when viewing food ads, and that PBs find almost all ads more amusing than other women find them. Binge eating category is related to anger for nonfood ads without weight control emphasis, with CBs appearing to experience anger most frequently.

Sex Roles and Responses to Ads

Several variables were derived from responses to the Bem Sex Role Inventory: Bem's categories (undifferentiated, masculine, feminine, androgynous), differences or gaps between actual vs. ideal masculine or actual vs. ideal feminine scores, and the sum of the masculine and feminine gaps (absolute value). Ten women (21%) are classified as undifferentiated, 13 (27%) masculine, 14 (29%) feminine, and 11 (23%) androgynous. With potential actual-ideal gaps of 7 points, participants indicated a desire to have somewhat more masculine traits ($M=.77$ points) and more feminine traits ($M=.77$ points). BSRI categories are related to the size of the actual-ideal masculine gap ($F(3,44)=7.68$, $p<.003$), with undifferentiated and feminine women reporting the largest gaps. Sex-role categories are also related to the size of the actual-ideal feminine gap ($F(3,44)=5.54$, $p<.003$), with undifferentiated and masculine women reporting the largest gaps.

Bingeing is not related to sex-role categories or to real-ideal gaps.

Placement in Bem's categories is unrelated to hunger, emotional, or heartrate change for any type of ad except nonfood/weight control ads, with BSRI categories related to boredom ($F(3,44)=3.85$, $p<.02$).

Sensitivity to TV Pressures and Responses to Ads

Four background questionnaire items were combined to create a measure of sensitivity to or salience of television. Components include hours of daily TV viewing, emotional reaction to seeing TV models, eating in response to TV ads, and experiencing pressure to binge, diet, exercise, use appetite suppressants or laxatives for weight control, or feel good or badly about eating because of viewing TV (potential score = 2-22). For the 46 respondents completing all relevant items, mean TV sensitivity is 11.8 (SD = 3.8, min. 5, max. 18).

This scale is not significantly related to binge eating category or Bem sex-role category, but is positively related to other background items: eating in response to emotions ($F(4,41)=5.77$, $p<.009$), thinking of oneself as overweight ($F(2,43)=3.20$, $p<.05$), being concerned about others' impressions of one's appearance ($F(4,41)=3.18$, $p<.02$), and actual weight ($r=.40$, $p<.003$). Television sensitivity is highly related to overall emotional responses to the 29 ads, positively correlating with guilt ($r=.48$, $p<.001$), amusement ($r=.37$, $p<.008$), depression ($r=.33$, $p<.012$), worry ($r=.49$, $p<.001$), anger ($r=.46$, $p<.001$), boredom ($r=.38$, $p<.005$), and total positive ($r=.32$, $p<.02$) and total negative ($r=.61$, $p<.001$) emotional reaction. Heart rate changes within each ad type are related to TV sensitivity, for food ads with weight control emphasis ($r=.32$, $p<.014$) and for food ads without weight control emphasis ($r=.23$, $p<.06$), especially if the food ads feature common binge foods ($r=.28$, $p<.03$).

Concern About Appearance and Responses to Ads

Nine background questionnaire items were combined to create a scale indicating concern about appearance. Items used include amount of

desired weight loss, perception of oneself as overweight, exercising for weight reduction or appearance, frequency of weighing oneself, concern about others' impressions of ones' appearance, frequency of dieting, dislike of one's body shape, and concerns about weight or body shape. Possible scores range between 9 and 50. The 40 participants answering all these items generally score high on this scale ($M=33.7$, $SD=6.5$, $min.=21.0$, $max.=46.0$). Appearance concern tends to be related to binge category ($p<.11$) and is significantly related to Bem sex-role categories ($F(3,38)=3.89$, $p<.02$), with feminine and undifferentiated women being most concerned. Appearance concern is also related to TV sensitivity ($r=.27$, $p<.05$), and individual background questionnaire items such as eating in response to emotions ($F(4,38)=3.03$, $p<.03$), forbidding oneself certain foods ($F(4,38)=2.64$, $p<.05$), age ($r=.35$, $p<.01$), and weight ($r=.50$, $p<.001$). Appearance concern is significantly related to only one overall emotional reaction to ads, boredom ($r=.33$, $p<.02$).

Destructive Eating and Responses to Ads

Twelve questionnaire items were used to create a destructive eating scale. Items include the extent of being bothered by unwanted thoughts of food and eating, frequency of dieting, forbidding oneself certain foods, inability to tell when one is full, not eating in response to hunger, eating at the sight of food, eating for emotional reasons, eating in response to TV ads, having a ravenous or picky appetite, believing that eating the food one wants will result in weight gain, being dominated by conflicts about eating, and using appetite suppressants. Possible scores range between 12 and 58. All 48 participants completed relevant items, with a mean score of 31.3

(SD=4.4, min.=22, max.=40). Destructive Eating is related to bingeing ($F(2,45)=4.85$, $p<.01$), with current bingers scoring highest. This scale is not related to Bem sex-role categories. Perhaps because it shares variables with them, Destructive Eating is related to TV Sensitivity ($r=.36$, $p<.006$) and Appearance Concern ($r=.50$, $p<.001$). Destructive eating scores are significantly related to overall guilt ($r=.33$, $p<.01$), amusement ($r=.26$, $p<.04$), and depression ($r=.32$, $p<.01$) experienced while viewing all 29 ads. None of the correlations between heartrate change (within ad type) and Destructive Eating reached significance.

Conclusions

This nonclinical sample shows predominantly negative attitudes about body image and weight, but this is typical of American women. It does appear that certain emotional profiles are associated with viewing particular types of TV ads.

The main hypothesis, that bingeing and nonbinging women respond differently to television advertisements, receives a variety of support in this study. As Orbach (1982) and others have claimed, bingeing women do feel more guilt when viewing ads, especially if the ads portray food products in a way that stresses weight control or portray common binge food products. In this study, bingeing women (compared to nonbingers) were also more angered by ads for nonfood products without weight control messages. This finding is difficult to interpret, although it may be chiefly due to bingers' irritation with one ad that makes a disparaging remark about mother-daughter relationships (Anacin). Surprisingly enough, bingeing women (compared to nonbingers) found most ads more amusing. This raises the intriguing possibility that bingeing women experience a pleasure-distress, attraction-repulsion reaction

whenever they watch ads. Over time, this could certainly contribute further to the destructive eating behaviors seen in bingers and bulimics.

Hunger and heartrate reactions are not related to binging in any clearcut way, in this study. These variables are worth pursuing, though. In this study, no attempt was made to control participants' food intake before the session, and some setting aspects such as room temperature varied across sessions. With stricter controls, these variables may yield more meaningful findings.

Use of the Bem Sex-Role Inventory led to few significant findings, in this study. Variables related to eating and weight appear to have a stronger role in emotional reactions to TV ads.

The other scales constructed for this study seem promising. Sensitivity to television and destructive eating, in particular, are linked with strong emotional reactions to ads. As with binging, TV sensitivity and destructive eating are related to both positive and negative emotions.

Although this study seems to confirm that women's binging is linked with television advertising, very important questions remain about the nature of this link. Developmentally, which comes first--heightened sensitivity to conflicting food and weight cues in ads leading to binging (as Orbach [1982] and others assume) or binging behaviors leading to conflicted reactions to ads? Directionality will be difficult to establish, but replications with younger participants of the approach used here may help. Directly establishing long term, cumulative impacts of TV ads will also be difficult (witness the TV and aggression research area). In both this study and Peterson's (1987),

binging women perceive themselves as heavily influenced by TV ads, yet there are many other factors shaping disordered eating. Future research should also investigate emotional reactions to TV ads in clinical samples and males. Do bulimics and anorexics react differently than women in general? Do males react differently, compared to females?

What is clear so far is that binging women have more frequent immediate emotional reactions to television ads, especially if food or food plus weight control are featured. In her explication of how emotions can be portrayed in ads that encourage buying, Holman (1986) highlights the non-nutritive roles of food in our lives--as a source of pleasure, a substitute for human relationships, an expression of the self, a source of self-esteem or symbol of success, and a mediator of social interactions. Because of these roles, food advertising is designed to create very personal emotional reactions in viewers. Unfortunately for women who binge, television ads confront them daily with conflicting messages about the desirability and dangers of food. This may well exacerbate their struggles with binge eating.

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Table 1
List of Major Variables

Independent

Binge Eating Classification
Bem Sex Role Inventory
Classification
Actual vs. Ideal Gaps
Type of TV Ad
Sensitivity to Television Scale
Concern about Appearance Scale
Destructive Eating Scale

Dependent

Emotional Response to Ads (8 emotions)
For all 29 ads
By type of ad
For each ad
Hunger/Thirst Response to Ads
For all 29 ads
By type of ad
For each ad
Percent of Change in Heartrate While Viewing Ads
By type of ad
For each ad

Table 2
Classification of Television Ads

		Food Emphasis	
		High	Low
Weight Control Emphasis	High	Weight Watcher's Ice Cream Bars Diet Coke Minute Maid Light 'n Juicy Nutrasweet Product 19 Cereal McDonald Garden Salad N=6	Miller's Outpost/Levi 501 Jeans Bikini Bare Hair Remover Fibertrim Appetite Suppressant Dexatrim Appetite Suppressant N=4
		<u>Likely Binge Foods</u> Twix Candy Chex Mix Heaven Ice Cream Bars Duncan Hines Turtle Brownies Burger King Velveeta Mac 'n Cheese	Buick Automobiles Carefree Pantyshields Anacin Sure Deodorant Dynamo Detergent Aim Toothpaste
	Low	<u>Unlikely Binge Foods</u> Arrowhead Water Von's Peaches Van de Camp's Fish N=9	N=6

Miscellaneous: Fibercon Laxatives, Fiberall Laxatives, Gallo Wine, Lowenbrau Beer

Table 3
Reactions by Type of TV Ad

Reactions	<u>Type of TV Ad</u>			
	Food/ Wt. Control	Food/ No Wt. Control	Nonfood/ Wt. Control	Nonfood/ No Wt. Control
Excitement*	28.5	28.8	19.3	9.3
Guilt	5.3	5.4	14.8	2.3
Amusement	61.7	47.9	32.0	35.3
Depression	3.3	2.0	15.0	1.3
Worry	2.3	2.0	5.5	.7
Serenity	12.2	26.3	6.0	14.2
Anger	23.7	9.9	38.8	25.7
Boredom	16.2	18.1	25.3	35.7
Hunger	24.5	32.1	0	0
Heartrate**	4.1	4.2	3.9	4.3

*For Excitement through Hunger, reaction = percent of participants reporting this reaction, averaged across ads in this ad category.

**For Heartrate, reaction = percent of change in heartrate from baseline to ad (absolute value), averaged across ads in this category.

Table 4

Current Bingers', Past Bingers', and Nonbingers' Mean
Frequency Responses to Television Advertisements

Responses	Current Binger n=18	Past Binger n=12	Binging Non- Binger n=18	Significance
All 29 ads . . .				
Hunger	5.0	5.6	3.9	$F(2,43)=.98$, n.s.
Excitement	6.2	7.2	5.5	$F(2,43)=.66$, n.s.
Guilt	3.1	.8	.8	$F(2,44)=4.32$, $p<.02^*$
Amusement	12.7	15.8	10.2	$F(2,42)=5.89$, $p<.006^*$
Depression	1.8	.9	1.1	$F(2,44)=1.0$, n.s.
Worry	1.1	.6	.4	$F(2,44)=.90$, n.s.
Serenity	4.2	6.6	5.6	$F(2,42)=2.33$, n.s.
Anger	8.0	6.5	4.0	$F(2,42)=3.05$, $p<.06$
Boredom	8.6	7.5	5.3	$F(2,43)=1.77$, n.s.
All Positive Emotions	24.9	29.7	20.8	$F(2,38)=4.01$, $p<.03^*$
All Negative Emotions	23.6	14.8	9.8	$F(2,39)=6.52$, $p<.004^*$
By type of ad . . .				
Food/Weight Control				
Guilt	.7	.1	.1	$F(2,45)=7.97$, $p<.001^*$
Amusement	3.9	4.6	2.9	$F(2,45)=4.32$, $p<.02^*$
Food/No Weight Control				
Guilt	.9	.3	.2	$F(2,45)=2.89$, $p<.07$
Amusement	3.9	5.6	3.8	$F(2,45)=4.55$, $p<.02^*$
Nonfood/Weight Control				
Amusement	1.3	1.8	.9	$F(2,45)=2.65$, $p<.04^*$
Nonfood/No Weight Control				
Amusement	2.0	2.8	1.8	$F(2,45)=2.62$, $p<.08$
Anger	2.2	1.4	.9	$F(2,45)=5.34$, $p<.008^*$
Scales . . .				
TV Sensitivity (N=46)	12.9	12.3	10.4	$F(2,43)=2.23$, $p<.12$
Appearance (N=40)	35.8	34.1	30.9	$F(2,37)=2.38$, $p<.11$
Destructive Eating (N=48)	33.6	30.7	39.4	$F(2,45)=4.85$, $p<.01^*$

* = statistically significant.

APPENDIX A
DESCRIPTION OF ADS

PRACTICE AD

Ford Taurus

Male narrator extols the virtues of the Ford Taurus wagon, comparing it to a European sedan. The car is shown going quickly around curves and open road.

ADS WITH HIGH FOOD AND WEIGHT CONTROL EMPHASES

Nutrasweet

Several children are shown closeup, chewing gum, drinking soda and chocolate milk, while a child's voice sings, "Would you like to have something sweet?" The children get bubblegum or drinks on their faces and lick their lips. A male narrator cuts in and while closeups of a powdered drink mix is shown, extols the qualities of Nutrasweet. The faces of the children are shown, with slogan sung again.

Weight Watchers Ice Cream Bars

A woman is tempted by a chocolate fudge bar offered by a male who is offscreen. She rapidly talks about how good it looks, but she "can't, really can't" eat it. The male narrator says the fudge bar is from Weight Watchers. The relieved woman says smugly, "Yes, I can," and begins eating. A similar scene is done with a Weight Watchers' orange-vanilla treat and another woman. The slogan is that since the dessert is from Weight Watchers, "Yes, you can" enjoy it.

Product 19 Cereal

A teenage girl talks on the phone to a friend. She is commenting on how much her parents aren't acting like themselves. They are more active. She spies an open box of Product 19 Cereal, takes a handful out, and munches it, but keeps talking about how puzzling her parents' behavior is, including their new tennis interests. Male narrator uses slogan "Feel like 19 again," with product closeup.

Diet Coke

High-energy song by Pointer Sisters throughout ad—"Just for the (fun, taste, thrill, satisfaction), Diet Coke!" Bright, surprising scenes: a beach party, a butler walking on water, penguins serving Diet Coke to mermaids, singers in flamboyant dresses.

McDonald's Garden Salad

Several closeups of the individual vegetables being sliced (in time with energetic music background) and described by a female narrator. Intermixed with a sequence of shots of a thin young woman getting McDonald's Salads and taking them out into the fields. She brings them to a young male farmer and they sit eating the salads in a vegetable field. More closeups of vegetables.

Minute Maid Light-n-Juicy

Several shots of women in wacky costumes (e.g., mummy) drinking Minute Maid Light-n-Juicy and saying what it doesn't have (preservatives, crystals, weight gain, sugar, artificial colors, etc.). A male narrator tells what it does have (low calories, natural fruit flavors, etc.). With swim-suited female torso in foreground, a male on the beach supports this by saying, "No kidding" to its list of pluses. View of product containers surrounded by piles of fresh fruit.

ADS WITH HIGH FOOD EMPHASIS AND NO WEIGHT CONTROL EMPHASIS

Heaven Ice Cream Bars

Opening shot of female "angel" floating above clouds, happily telling viewers that she created a new ice cream bar "so good, she just had to call it Heaven." Closeups of the ice cream bar being made and covered with caramel and chocolate. The angel urges the viewers to try them and see if they don't call it Heaven.

Velveeta Macaroni Shells and Cheese

A father and his sons are left to cook dinner. Mom left a tape with instructions to cook burgers and Velveeta Shells and Cheese. When they say this isn't the "usual" macaroni and cheese, the female voice comes over explaining this isn't, it is better—creamier. Closeups of cheese and pasta. Father and boys enjoy eating. Mom's tape reminds, "Save some for me." Oops, they forgot!

Duncan Hines Turtle Brownies

With a '60's background tune that stresses the phrase "can't help myself," a family is shown, one by one, sneaking and eating the brownies. Several closeups of the layered brownies and their caramel filling. A female narrator talks briefly about them, then there is a shot back to the family who have finished the plate of Duncan Hines Brownies and appear puzzled about who could have eaten them.

Chex Snack Mix

Up tempo music, with a male singer singing about Chex Mix. The images, in threes, build on the recurring theme of "Chex and peanuts and pretzel sticks." A female narrator talks about Chex Snack Mix. Several closeups of Chex Mix ingredients and 3 different people eating Chex Mix.

Twix Candybar

Urban setting and jazzy background music. A small boy is tossed a Twix Candybar from an older boy. He watches the older boys gather with their drums. With the background music, they form a drum corp—marching down the street. Closeups of the candy bar broken and stretched, emphasizing the caramel. The small boy happily eats some candy and marches behind the drummers with the Twix sticking out of his back pocket.

Burger King

The first part of the ad advertises Burger King's late night drive through service. City lights and night driving scenes, set against heavy rock background music. One closeup of a flame-broiled Whopper. The second part shows two policemen watching cars zooming past. The ad promotes Burger King's express meals and a game being sponsored to win free meals. Male narrator. One closeup of burger, fries, and coke.

Arrowhead Spring Water

A male voice tells of how the best water is made, from the snow on the forest branches, melting, filtering through granite into mountain streams. The scenes and music are all very serene, soothing, and "cool." A scene of a man enjoying drinking the water. The announcer says that Arrowhead Water is from "a higher source." A final shot of a snow topped mountain.

Vons Peaches

Seated in a produce warehouse, Vons supermarket president, Bill Davila, talks about how Vons markets select and pick their produce, especially peaches, to be the freshest. Davila points out this is part of the extras that Vons gives, and bites into a juicy peach after showing it closeup.

Van de Camps Fish

Boxes of Van de Camp Microwave Fish on ice pop up with fresh fish flapping sounds. Microwaves count down to last part of cooking. Several closeups of people biting into crisp, breaded fish. A male announcer says that there is now a microwave fish that is "crispy on the outside, light and flaky on the inside." Several more closeups of the fish and people eating it.

ADS WITH NO FOOD EMPHASIS AND HIGH WEIGHT CONTROL EMPHASIS

Dexatrim

As male narrator speaks, his words, in bold print, roll up the screen, proclaiming that no diet can help until you "control your appetite." Testimonials from a fully-clothed man and a woman in a swimsuit. Ad ends with another endorsement for Dexatrim.

Fibertrim

The ad is primarily in French and subtitled. A young French man comes to pick up his date. The young girl is wearing a beautiful tiny-waisted cocktail dress that the boyfriend admires. The girl says it's her mother's. When the boyfriend expresses amazement, she says the mother uses Fibertrim to eat less. Female narrator, in English, calls Fibertrim "the European way to slim" as product closeup is shown.

Bikini Bare Hair Remover

Unseen female narrates, upbeat music plays, and there's a shrill cry of "it's bikini time!" Several closeup shots of a thin woman's torso and legs, with the model holding or demonstrating Bikini Bare Hair Remover. Her face isn't shown, but two men walking by gaze admiringly at her torso. Slogan—"go bare as you dare with Bikini Bare."

Miller's Outpost/Levi Jeans (501's)

Several shots of thin young men and women in Levi's jeans. They are involved in a variety of activities, from playing basketball to just walking. One woman admires the tight fit in a mirror; another bends over to write "I must dare to be noticed" on a blackboard. A male narrator talks about Levi's 501's and the sale price at Miller's Outpost. Upbeat music background. The Miller's Outpost cowboys are shown fishing on a pier and gazing admiringly as a woman in Levi's 501's walks by, "daring to be noticed."

ADS WITH NO FOOD OR WEIGHT CONTROL EMPHASES

Buick

Several Buicks drive by a variety of people, who "follow" the cars to the Buick dealership, where they happily drive away in their new Buicks. Background music ("Oh Buick") is adapted from a '60's tune.

Dynamo Detergent

Mother catches her son polishing his shoes with "your father's favorite shirt!" Father and grandmother exclaim in dismay. Mother washes shirt while male narrator explains that Dynamo is "the stain stopper." Pleased father, wearing clean shirt, laughs about son's escapade at poker party. Grandmother chuckles. Product closeup.

Carefree Pantyshields

An attractive young woman is dressing for the day, saying, "It's a jungle out there." She decides to wear zebra-striped underwear and Carefree Pantyshields. She talks about their virtues (freshness, several layers of protection). Product closeup, with lace panties. After being dressed she says that they make her feel so fresh she feels "like a tiger." She sees an attractive man and says, "Maybe I should've worn my tigers."

Aim Toothpaste

Building on Aim Toothpaste being an "extra strength cavity fighter," the first part of the ad shows two tubes of toothpaste wrestling. The winner—Aim over Crest. The second part shows a tube of Colgate under a faucet of running water. The words "maximum fluoride protection" wash off (and Colgate is "washed up") and then a shot of extra-strength Aim is shown. Male narrator.

Anacin

A woman starts by saying that one of the few things she and her mother agreed upon was the use of Anacin for headaches. She says the pain stops fast and that she is confident in using it. A male narrator uses "doctors' note pads" to write out Anacin's benefits and its support by doctors. The woman says, "The pain's gone, fast."

Sure Deodorant

A man and a woman reach for the medicine cabinet to get out their Sure Deodorant. As the cabinet closes, not only is the reflection of the man or woman shown, but also an outdoors scene to promote Sure's new scents. The man's view is of a desert mountain to advertise the spice scene. The woman's is of a snow-covered mountain and meadow to promote the powder dry scent. Make narrator adds, "Helps keep you dry all day."

ALCOHOL ADS

Lowenbrau Beer

Building on the slogan "This world calls for Lowenbrau," the opening shots show European locations where "they call for it [Lowenbrau] in . . .," ending with a bar scene in Chicago. A man's voice tells of the beer's qualities. The bar scene shows a man and woman flirting with each other. Male singer, "This world calls for Lowenbrau . . ."

Gallo Wines

A male narrator describes how Gallo has won award after award for quality. There are closeups of bottles of wine with awards and dates, as Vangelis music helps scenes flow. Glimpses of couples and families toasting with Gallo in beautiful surroundings, with slogan "all the best."

LAXATIVE ADS

Fiberall Laxative

A woman in a split screen says she is looking for a good laxative that leaves her in control. The male narrator then says, "Think Fiberall - think relief," and the second half of the screen has the same woman shown much happier. The narrator explains that Fiberall is a natural laxative. A male is shown in a similar way as the female. A closeup of the product in tablet or wafer form ends the ad.

Fibercon Laxative

A man in a suit stands in between a huge box of Fibercon and a backdrop with computer-produced drawings of the human body. He talks about Fibercon and its fiber action, which is better than the competition (shown). Besides fiber, it is promoted as being low in calories and sodium and high in calcium. Its slogan--"more benefits for your body."